VISIT…

StyleFile

BACK FROM THE BLACK PLANET

CAN TWO

It is April, 4th 2005. I am sitting in a hotel in New York, the birthplace of a phenomenon which had caught me 22 years ago and did not let me go ever since. I am on a mission with ATOM, SMASH, KENT and DASH. New York has got this tremendous energy which you can feel as soon as you arrive at the airport. Once you have been here, you know why a movement and even a culture evolved from here which had influenced music, dance and art like no other.

For me everything started back in 1983 in Budenheim, Germany, close to Mainz with a first night trip equipped with a silver and a black spray can. The following years I did some intense drawing and scribbling as well as travelling throughout Germany. In addition to that we started break dancing. As a result we were invited to jams in different European countries, up to requests from continents all over the world. In case someone will ask me how to get fame like that, there can only be one answer: steadiness and travelling.

Travelling to foreign countries, no matter if I was invited or not, pushed me concerning humanity and writing. It simply is a great experience to meet people from other countries who give their lives to the same passion.

And steadiness is what most writers are missing these days. To set your heart on something, and that over a long period of time. I'm never really satisfied with my pieces. Maybe I am, in the first moment, but when I take another close look, I'll always find things which I could have done better or different. I believe this is a good way to become better, at least with quality.

Life in general is fast moving, which also reflects in graffiti movement. Names come and go. Who can say he has got the total knowledge of what is going on? SMASH had put it to the point the other day: For every writer the history of graffiti writing only exists from the day on he starts painting. Everything that had happened before is somehow blurred and intangible. Connected to that it is important to deal with the graffiti history in general and especially with the history of your city.

Who really knows who had done when and where the first tags or throw ups in graffiti history? Or who put the first arrows to his letters and so on. Sad but there are the most different statements about that. With all the senseless graffiti books on the market, I wish someone would really do some research on this part of history. You surely should have the urge to know what's going on with your hobby (or even ideology).

Everyone should have his own definition about graffiti. Mine is that a piece should always look great, even with two colours only. In the end everyone has got his own life to live and puts up his own rules to it. The most natural and original way of writing is still the NY writing of the 80's until the end of the train era in the end of the 80's. To me that is a fact. I can also understand someone who thinks differently, but it is not graffiti anymore - simple as that.

Innovations, like those from DELTA and DAIM are important, no question. But for the purpose of a graffiti writer I can set the street art movement aside. The problem is that it pushes itself into the graffiti scene. But street art is no continuation of graffiti; it has nothing to do with the art of lettering. I don't want to deny that street art itself includes some artists, but I think it is sad whenever writers mutate into street art artists. I simply lose my respect. A cobbler should stick to his last.

I do not want to put up the impression that I am an absolutely closed minded graffiti fanatic and not open to new techniques, evolvements and styles. But when it is about new trends (like designer toys) or new technical possibilities (computers for example), you should use them to carry on classical writing with different ways and surely keep it alive within these new trends.

A complaint you automatically hear as an old school writer goes like this: "...eh, his pieces always look the same. No evolvement within the last years.". You should take something like that as a compliment. It shows that you found your style and by that cannot to be mixed up with someone else in the big mess of all the writers we have nowadays. Some years ago I painted a garage wall with LOOMIT in Switzerland. We changed our names, he did a CAN2 and I painted LOOMIT. It would have been sad if no one had noticed it. That would mean that we do not have a personal style and that we would be exchangeable.

Imagine how it would be if BOMBER painted like DARE, or DARE like QUIK, QUIK like DAIM. It just would not be authentic at all. All of these named writers (including me) have found their way and are times ahead from sayings and discussions like that. You should always keep your individuality and try to step out of the masses. If it is classical writing or graffiti in other ways, that is secondary.

To me the most important thing during my 22 year long career as a writer is when I got affiliated to the UA by SEEN. In my own evolvement in style I was influenced by him (like half of the world I guess). Throughout the years some other influences came from New York and also Denmark, France and the Netherlands. Parallel to it I worked on my characters.
In my opinion this is the only way to find your own style. Everyone steals in the beginning, that's a fact. Just don't get yourself caught.
Many writers still do, and sometimes that obvious that it hurts. If I would start now who's biting whom, I would not get to an end. Take a look at the different chapters in writing and you will find trends that come and go. But it has always been single writers or crews that set the trend and others followed them.

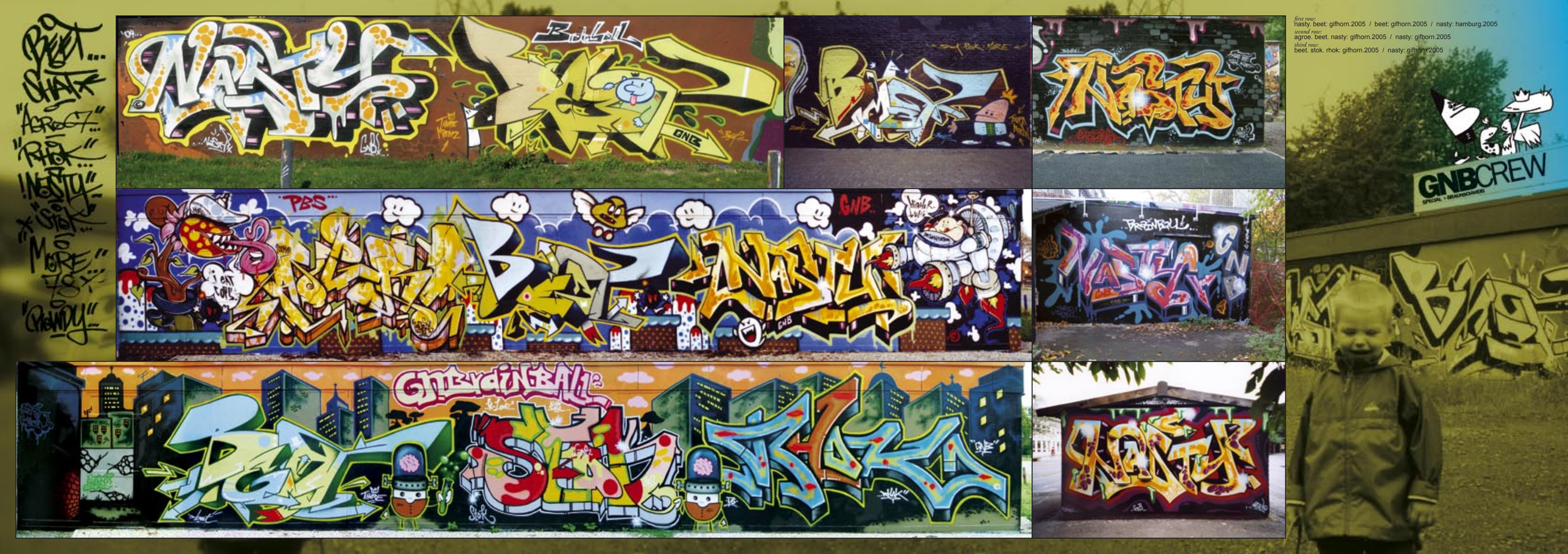
Another huge chapter in writing history are magazines and the internet. In this place I give credits to STYLEFILE which I think is the most important and best graffiti magazine around. It would be unbeatable if there were not so much street art in it. Just like I said before, street art is nothing for a graffiti magazine. It is in the wrong place just like household tricks or the latest paparazzi flixx from some royalties in a magazine like this.

The internet has also an extensive influence to the graffiti scene world wide. Without it there would be loads more individual styles evolving. Before we had the internet it was possible to point out certain styles to a country. This does not work any more. Judge by yourself if that is good or bad.

Five years ago I founded the clothing label "Stick Up Kidz". My intention was to spread my name in other ways than the common media like walls, trains, video or photographs, with the side effect to earn some money for my living. The euphoria which dominated in the beginning and the urge to move something, lost ground to a tough reality of a growing hip hop clothing market. It is hard to position yourself between labels which have been around for so many years now. Along with that I rely on my strong will. Let's see where it takes me.

Throughout the last years I held back photo material to have good stuff for my soon to be released biography and to have exclusive flixx for the calendar that comes out every year. The 2006 edition is going to be another CAN2 – ATOM calendar with 12 never to be seen productions from my number one homie and me.
Finishing I have to tell that DESK7 and I redesigned our homepage www.stickupkids.de and added a Content Management System to it. This way every member is responsible by himself for his part of the site. I hope to get a page that is updated almost every day. My personal site www.cantwo.com is going to be redesigned this year as well as the one of my brand www.stickupkidz.com.

Infos: www.stickupkids.de / www.stickupkidz.com
www.cantwo.com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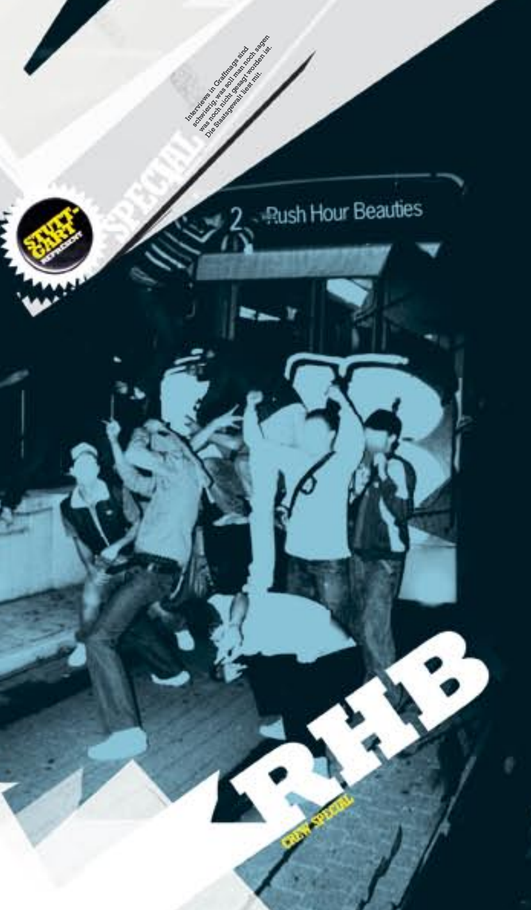
Rush Hour Beauties
RHB
CREW SPECIAL

THE FUCKY RHB CREW

the DEEP BLUE

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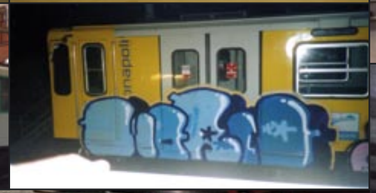

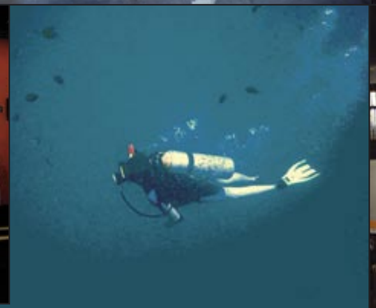

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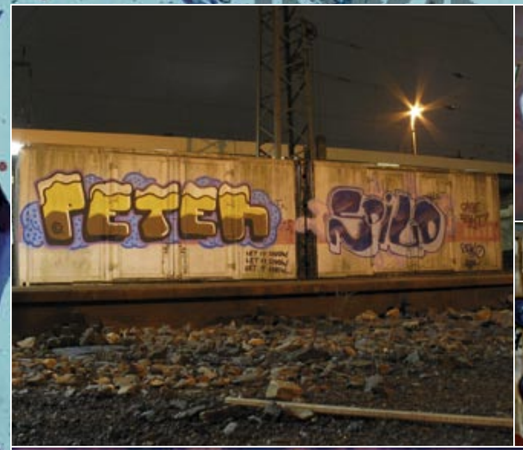

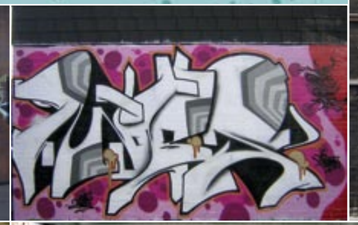

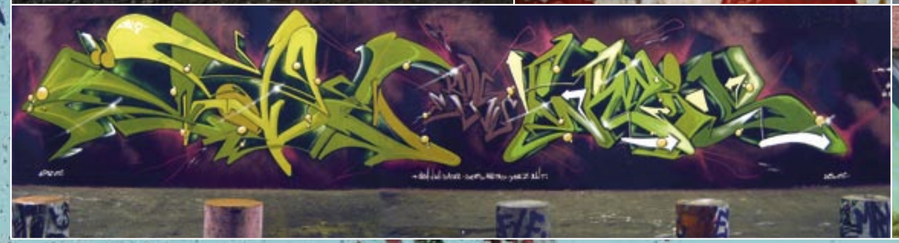

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nobs: dortmund / nise: berlin
sole. sper: kiel

second row:
rust: heilbronn
asia. pase. horst. dator: freiburg

third row:
mote. weis: bochum
dondulay. guramy. henker: odenwald